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教育上の能力に 関する事項	年 月 日	概 要
◎教育方法の実践例		<ul style="list-style-type: none"> ・小テスト・レポートによる持続的教育、問題発見・課題解決型授業の実施 ・マルチメディア機器を利用した授業方法（コンピュータ、スライド等の視聴覚教材を活用し、理解を深める等の取組み）
◎作成した教科書・教材		<p><i>Crescendo</i> イタリア語問題集 <i>Esercizi di Grammatica Italiana</i> 名古屋芸術大学におけるイタリア語I、II、IIIのための教材 (European Framework of Reference for Languages A1 Level)</p>
◎その他	2017. 11. 13	<p>“Stile d'apprendimento dello studente giapponese in una pluralità di contesti.” Osaka: Italian Cultural Institute. (Invited lecture) 名古屋芸術大学におけるイタリア語教育及び日本人学習者のための文法を中心とした学び方について</p>

著書, 学術論文等の名称	単著, 共著の 別	発行又は発表 の年月	発行所, 発表雑誌等又は 発表学会等の名称	概 要
<p>◎著書 “The cognitive and sociopragmatic interface of intercultural humor: Watching Roberto Benigni’s movies in Japan”</p>	<p>単著</p>	<p>2016. 7</p>	<p><i>Pragmatic Issues in Specialized Communicative Contexts</i>, Edited by Francesca Bianchi & Sara Gesuato Leiden and Boston: Brill/Rodopi, pp. 171-192.</p>	<p>In this paper I focused on verbal humor (VH) intended not as a conversational strategy but as a professionally produced art form, that is, the comic. The paper is divided in two parts. After describing the cognitive functioning of humor and its social repercussions, I reported on the findings of a qualitative study on intercultural communication. The pedagogical context from which the data were drawn was a one-semester class in Italian culture I teach at Nagoya University of Arts. The general objective of the class was to disclose the message Italian comedian and movie director Roberto Benigni intends to convey on the big screen in his latest production. A more specific target—the one pertinent to this study—was to analyze the comical techniques employed by Benigni from an intercultural-pragmatic angle. Toward the end of the semester I administered a questionnaire in Japanese consisting of two short-answer questions. The purpose of the inquiry was to track a set of values in students’ comments, and to find out if those values could be said to affect the perception of humor cross-culturally. The findings of my survey suggest that the ability to deal with VH is part of communication competence. Engaging in humor is a risky choice, as humor always retains its power to injure.</p>
<p>“I Giapponesi, parlanti obliqui e vaghi per la salvaguardia di <i>wa</i> : quanto c’è di vero nel luogo comune?”</p>	<p>単著</p>	<p>2016. 12</p>	<p><i>Lingue Culture Mediazioni / Languages Cultures Mediation - 3/2</i>, Edited by Virginia Sica & Junji Tsuchiya University of Milan pp. 155-171.</p>	<p>Japanese communication style is often described as characterized by indirectness and vagueness. How much truth is there in this cliché? In trying answering this question, in this paper I first reviewed some of the major theoretical ethnographic studies on Japanese language and culture that intended to explain from different angles the recurrent use of indirectness and vagueness in the Japanese discourse system. In this connection, I pointed out that it is often difficult to determine to what extent many scholars’ accounts can be viewed as non-stereotypical and bias-free, and from which viewpoint their descriptions is to be considered unnatural or fragmentary. I then analyzed the Japanese communication style focusing on a sort of ambiguity that indeed appears to characterize the way many Japanese communicate verbally. My analysis was based on authentic segments extracted from email messages written by native speakers of Japanese.</p>

<p>詩的感覚、想像力プラスα —ベニーニの『人生は奇跡 の詩うた』についての解説— Poetic Sensibility, Imagination, Plus Alpha: Some Thoughts on Benigni's <i>The Tiger and The Snow</i></p>	<p>単著</p>	<p>2017. 3</p>	<p>名古屋芸術大学教職セン ター紀要 第5号 pp. 97-113</p>	<p>筆者は本学で担当する「異文化入門」の講義 で、この数年間イタリア人映画監督、俳優、 風刺コメディアンであるロベルト・ベニーニ による3名作『ライフ・イズ・ビューティフ ル (<i>La vita è bella</i>, 1999年)』、『ピノッキオ (<i>Pinocchio</i>, 2002年)』と『人生は奇跡の詩 (<i>La tigre e la neve</i>, 2005年)』を教材として 使用している。授業ではこれらの作品に込め られたメッセージやベニーニ独特のユーモア の作法を探ると共に、学習者の異文化理解を 高めることを目指した。本論では、主人公の 独特な逆境との闘い方に注目し、ベニーニの 最新作 <i>La tigre e la neve</i> について考察した。</p>
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